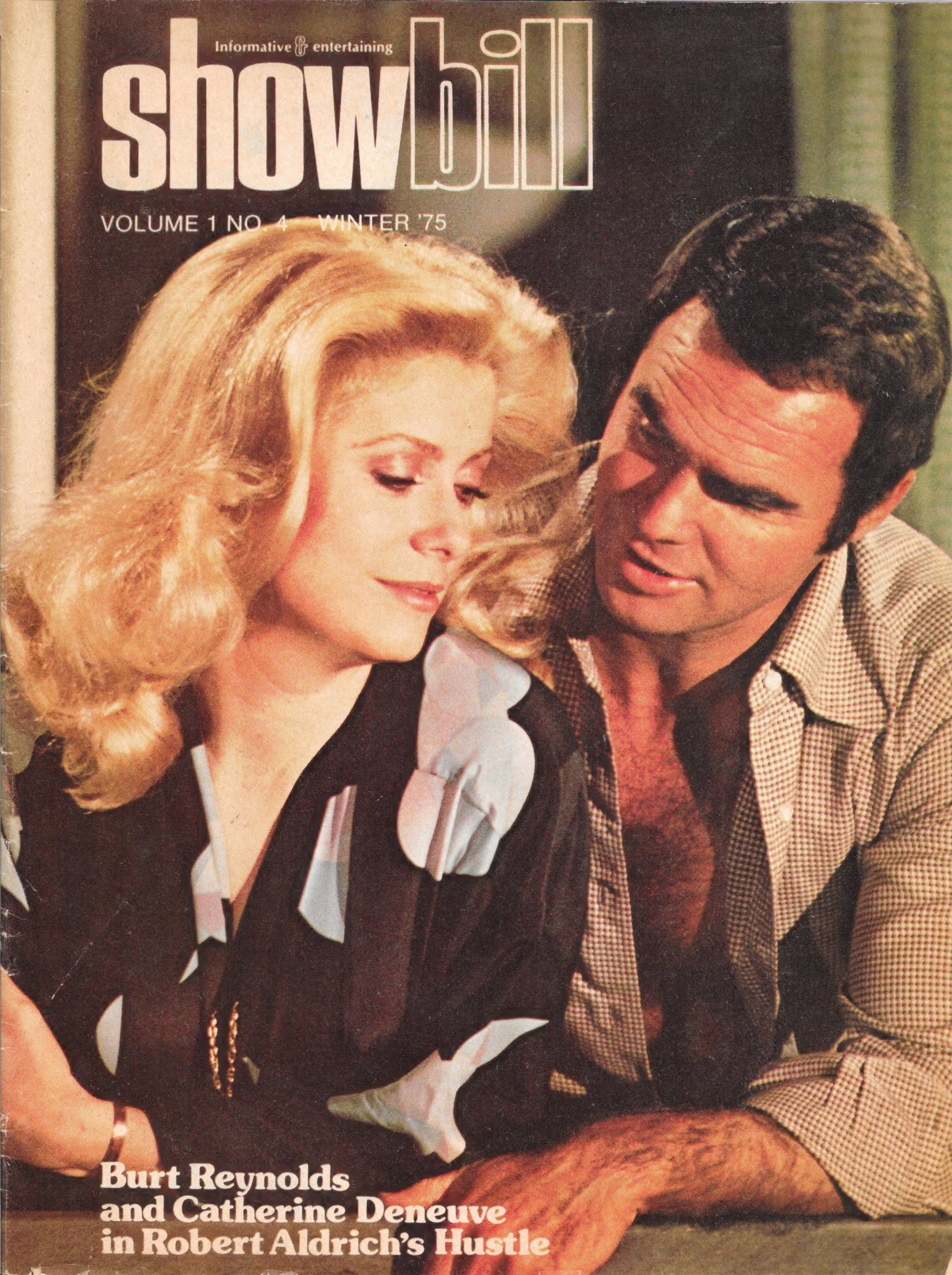

Informative & entertaining

showbill

VOLUME 1 NO. 4 WINTER '75

Burt Reynolds and Catherine Deneuve in Robert Aldrich's Hustle

The glorious beer of Copenhagen

AS WE SEE IT...

It is that time of year again when the Motion Picture Industry attempts to put its best foot forward. Every studio and distribution company presents, what they hope will be, the best film of their company's year. The Christmas season has in the past held some of the year's best film fare and this year promises to be no exception.

As a companion piece to this year's effort, Showbill has taken on a new look. It represents the combined efforts of our entire staff, expended over a period of nine months. Though our appearance may have changed, our philosophy has remained the same — to inform and entertain the motion picture viewer.

We sincerely hope you approve of the change and that our magazine will continue to greet you in good health in the coming New Year.

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VOLUME 1 NO. 4

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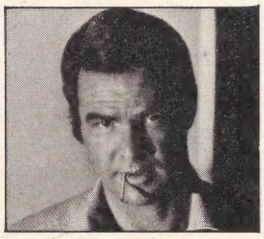
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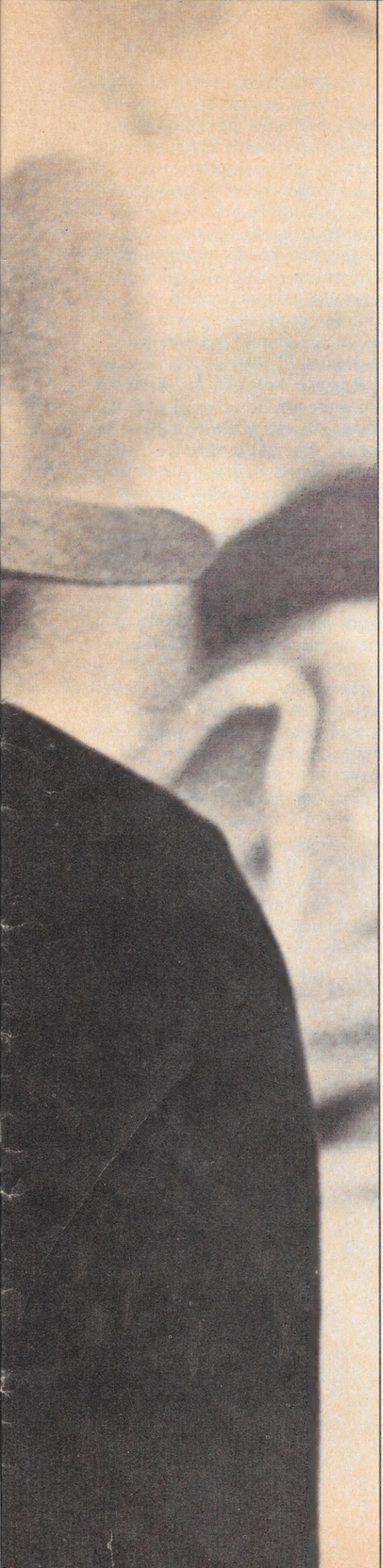


"It is distasteful to me to make so much out of something that is only skin deep."

CATHERINE DENEUVE

Nobody knows who elected French star Catherine Deneuve "The World's Most Beautiful Woman," but the billing is attached to her name whenever in print. Every man to his own taste, but Deneuve definitely deserves a spot on everybody's Top Ten. If you don't believe it, take another look at the glamourous, classically beautiful blond promoting Channel Number Five perfume in those omnipresent TV commercials. That's Deneuve.

"Being the most beautiful woman in the world is a very uncomfortable thing for me. I'd much rather be one of the most beautiful", sighs Deneuve. "It is the American press that has labeled me 'the most beautiful'. No one in France has ever said such a thing to me. Of course, better than being told 'you look a mess today' and its always nice to hear that one's looks are appreciated, but it is distasteful to me to make so much out of something that is only skin deep. In 20 years, they'll be calling me 'the most beautiful grandmother' and after that they'll just see pictures of me and say 'what a great beauty she was!'"

"I have no image of myself to live up to," claims Deneuve. "I became a star by accident. My sister convinced a producer I should play her younger sister in a movie she was starring". Her sister, the equally beautiful Francoise Dorleac was killed a few years ago in an automobile accident.

"I was terribly shy and had no idea I'd become a star. It was no big plan. It just happened."

And now France's top screen actress brings her legendary beauty to the role of Nicole Britton, in Robert Aldrich's **Hustle.** Burt Reynolds is the latest male star to appear opposite this native Parisienne, whose leading men have included Omar Sharif, Marcello Mastroianni and Jean-Paul Belmondo.

Director Roger Vadim made her a star at the age of 18 in his **Vice and Virtue.** Director Jacques Demy tinged her fragile beauty with sweetness for his masterwork **The Umbrellas of Cherbourg,** which won her the Best Actress Award at Cannes.

In the title role of director Luis Bunnel's **Belle de Jour,** one of her

continued

The bourgeois wife in "Belle de Jour".

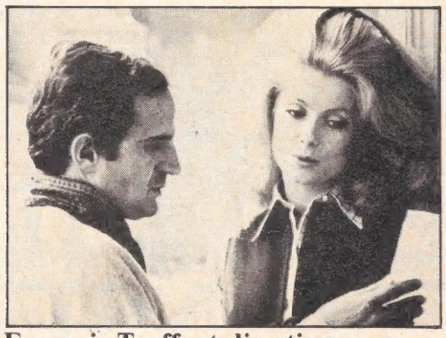
With Omar Sharif in "Mayerling".

greatest successes, Deneuve played a bourgeois wife who whiles away her afternoons in a bordello. Roman Polanski cast her as a homicidal maniac in **Repulsion** — evidently an ultimate, as she vowed never again to portray a character so shocking.

Now after some 30 films Deneuve is conceded to be 'the most successful French film actress of her generation', but not without developing some very strong opinions about both, her craft and her lifestyle.

"My face doesn't move like that of many actors, through the whole gamut of emotions. I don't like that type of acting. If you speak of the greatest cinema actors, who are they? Henry Fonda, Cary Grant, Greta Garbo. Not people with a wide range of expressions, but actors whose main quality is what looks like complete ease of movement. By natural inclination, I've never been drawn toward people, toward men who wear their program on their faces. I need more ambiguity."

"I hate what's too quick, too bare, too uniform in our era. And about tomorrow I have no excitement; merely, as Jean Cocteau used to say, a curiosity. I don't feel young any longer. So much has happened to me between the ages of 17 and 22. I'm 31. It bears something definite about it. More than a quarter of a century.



Francois Truffaut directing Catherine in "Mississippi Mermaid."

Catherine and her sister Francoise Dorleac in "The Young Girls of Rochefort."

What frightens me is to find myself, all of a sudden, with life leaking through my fingers."

"I used to go out a lot. I used to love the night, to dance and see lots of people. Now I can no longer do it. I'm afraid of the night. I have such anguishes, such moments of distress when the day turns into night, and deep at night, also. What I love best is my house; it's where I feel most protected. I love having a few friends for dinner and cooking a special dinner for them. I can no longer be with strangers. If I stay in a hotel, I always prefer a room to a suite to avoid having strangers around. Come to think of it, the only moment of my life I felt everything in and around me was normal, everything was like I thought life should be, was when I was pregnant."

"People say I'm against marriage. Obviously all this has nothing to do with being for or against marriage. The fact is I married David Bailey — because I was madly in love with him. I was convinced our marriage could last. It wasn't too much separation that undid it; in three years we probably spent an average of three days a week entirely together. Deeper reasons ruined our marriage and it came to me as a shock to discover how easy it is to say, "I'm divorcing you."

"A woman has three security valves; a man, a child, a job; in my code it stands in that order, yet in my real life, the order is reversed. Also, I believe that only a man with whom I would like to make a couple should be able to calm my anguishes, my distresses; yet in real life it's my work that does that. I hate to admit all these contradictions in myself; that's why I'm really allergic to interviews."

"I'm very much for maintaining a certain distance, a certain formality between me and others — even people I really love. I adore my parents, it's a real relationship, yet I was never intimate with them. The only human being I could ever tell everything was my sister Francoise. She and I were so diametrically different; put together we would have been a fantastic woman."

"I'm not easily involved in anything. I'm totally pessimistic. There's no better world after death, not for me. It's tough on earth, that's all I believe in. Life is a jungle. You eat or get eaten. Passion is the only way out. For me, the greatest luxury on earth would be to be able to abandon myself to passion."

PAM BUKOVAC

N°5
CHANEL
PERFUME
Catherine Deneuve for Chanel
CHANEL N°5
Perfume in the classic bottle 14.50 to 70.00, Spray Perfume 9.00, Eau de Toilette 8.50 to 14.00, Eau de Cologne 5.50 to 15.00, and Spray Cologne 8.50.

DAVID FROST
GLOBAL SHOWMAN

Frost, with a variety of television specials and interview programs to tape as well as official business as head of his Paradine production company, producing films and TV shows, jets all over the world to get things done. It's a way of life that has worked well for this talented personality who gained a significant reputation in the United States with a comedy variety hour, "That Was the Week That Was," and an interview program, "The David Frost Show."

In the fall of 1974, Frost added an additional city to his impressive travel itinerary. Frost, as executive producer of the motion picture **Leadbelly** made a first trip ever to the capital city of America's Lone Star State. In October and November of 1974, it was Frost in the autumn grass in the city of Austin, Texas.

David Frost was the man responsible for bringing the **Leadbelly** film package to Paramount Studios after financing the Ernest Kinoy screenplay. It was producer Marc Merson who had brought the whole idea to Frost's attention in the first place, and now Frost was eager to "come on down," say hello to Merson (who had also run Paradine at one time), director Gordon Parks, Sr., and Austin, Texas.

Frost managed two 24-hour visits in the course of the eight-week shooting schedule, and considering how hectic his own schedule was during that period, it's a wonder he made it at all.

"As busy as I am," remarks Frost, "I feel a dedication and an obligation to be there, on the scene, seeing the creation of a project. I wanted very much to get to Texas to see **Leadbelly.** You simply make time."

The initial visit occurred the first week in October amidst a remarkably busy schedule. As Frost points out: "Take a look at that week, a typical week. Tuesday and Wednesday, I was in London doing two talk show specials. Thursday, I was flying to New York. Friday, I was taping a late-night special for the ABC Network. Saturday, I was editing it. Sunday, I was on my way to Austin. Monday, a day in Austin and that same day back to London."

Because of such a tight timetable, Frost has had to learn to make every minute count.

That particular day's shooting took place on a ranch near a riverbend, some 30 miles outside of Austin. It was a beautiful, sun-filled day and Frost popped up bright and early, sans his traditional tie and jacket, completely at home in open shirt, western jeans and country hat. Immediately, he chatted with the cowboys, horse handlers and local extras who were milling about.

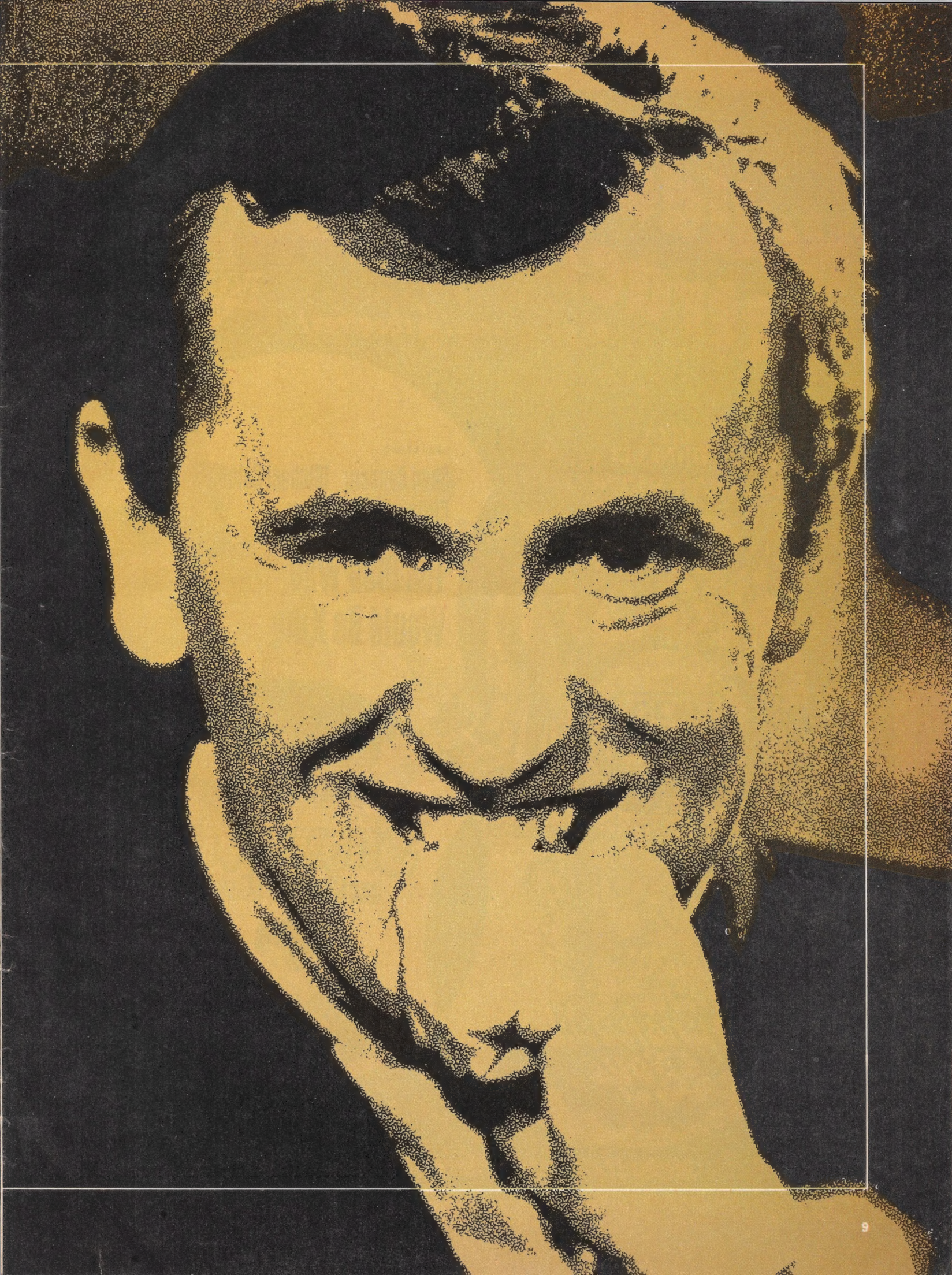
Frost is fascinated by all kinds of people and he observes a scene as if watching through a camera's eye. An old man with a strikingly long, full white beard stands in a corner. The man, a local beekeeper, will add atmosphere to a moment between Roger E. Mosley as Leadbelly and Dana Manno as girl friend, Margaret Judd. Frost gravitates to the off-beat looking old man and quickly a friendship is sparked. The man lights up and has much to say to the executive producer. The same thing happens with an 11-year-old black boy. It's his first movie and he hides behind his mother, waiting to go on. He doesn't know who David Frost is, but in no time, Frost gets to know who he is and they are talking merrily.

"I'd been to Houston and Dallas before for one-night performances and lectures," comments Frost, "but I'd never had time to spend a day in the country. This land is wonderful — very special and totally unique to America."

The second Frost visit comes closer to the end of production. Again, it's a quick stopover on the way to another meeting in another city.

This time the scene is set at a job corps center in San Marcos, Texas. The juvenile rehabilitation center will serve to duplicate a Texas prison in the early 1900s. It is a bleak, cold day. Many extras move about the set dressed in prison stripes. Frost stops by and manages within a few short hours to talk to everyone. From extra to star to the man who makes each leg iron for each prisoner, Frost gets to know what makes them tick. He's feeling **Leadbelly.**

SUSAN MAY



Holiday Attractions

at your favorite theatres!

FAMOUS PLAYERS THEATRES

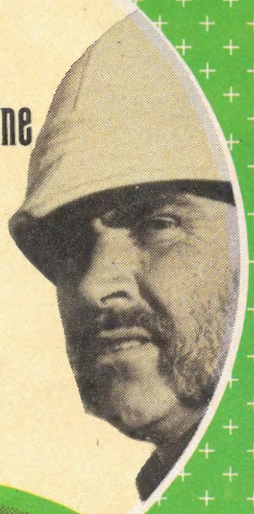
20th CENTURY THEATRES

LIZA MINNELLI
GENE HACKMAN BURT REYNOLDS

Emanuel L. Wolf presents

Sean Connery Michael Caine
Christopher Plummer

The Man Who Would Be King



Walter Matthau & George Burns
in Neil Simon's

Walt Disney's

Snow White AND THE Seven Dwarfs

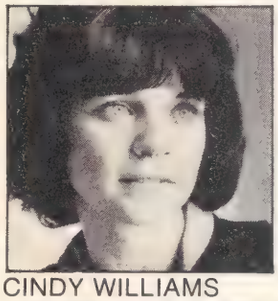
Make It A Merry, Merry Movie Season!

BOTTOM LINE

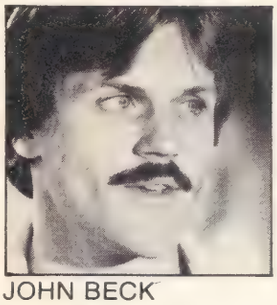
Thieves, Herb Gardner's contemporary look at urban marriage, will star Marlo Thomas and Charles Grodin. The Brut Production reunites Miss Thomas with Grodin, who were star and director, respectively, of the Broadway version of **Thieves....**

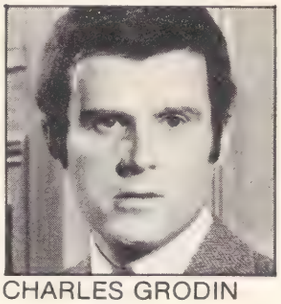
ROBERT MITCHUM

S. CHANNING


CINDY WILLIAMS

JACK NICHOLSON


JOHN BECK


CHARLES GRODIN

In addition to the previously announced stars Robert De Niro and — in alphabetical order — Tony Curtis, Robert Mitchum, Jeanne Moreau, Jack Nicholson and Donald Pleasence, Sam Spiegel's and Elia Kazan's **The Last Tycoon** will star in major roles Ray Milland and Dana Andrews and will introduce two young actresses, Ingrid Boulting and Theresa Russell. **The Last Tycoon** reunites producer Spiegel and director Kazan, who teamed together in 1954 for the Academy Award winning **On the Waterfront....**

The world's first nuclear-powered bus, on its non-stop maiden trek from New York to Denver, forms the basis for the contemporary comedy, **The Big Bus,** directed by James Frawley. This hilarious misadventure contains as zany a passenger list as Hollywood has ever assembled: Joe Bologna as the disgraced bus driver, Stockard Channing as the bus's designer, Lynn Redgrave as a world-weary nympho, Jose Ferrer as the villain "Ironman," Canada's own John Beck as the unlikely co-pilot, Ned Beatty as the gung-ho project manager, Larry Hagman as the quack doctor, Rene Auberjonois as a problematic clergyman, and Sally Kellerman as a smouldering beauty with traces of nymphomania. **The Big Bug,** which kids the current rash of disaster films, features a $250,000 set for its title role. The bus sports 32 wheels weighing 1000 pounds each and contains a swimming pool and a bowling alley. The complete set is actually mobile and will be photographed in the suburbs of Los Angeles....

Milos Forman, currently editing his **One Flew Over the Cuckoo's Nest** (starring Jack Nicholson), has been signed to direct **Someone Is Killing the Great Chefs of Europe....**

Tatum O'Neal, aged 11, is to be paid $35,000 a week for ten weeks for her part in **Bad News Bears,** plus 8% of the net profit of the picture, plus 1% of the gross receipts from actual break-even point, to a cut-off point of $13,000,000. That should buy a heck of a lot of jelly beans....

Berry Gordy, Chairman of the Board of Motown Records and Director of Diana Ross's **Mahogany,** will join with Paramount Pictures in the production of a film titled **Dreams.** With a background of Harlem in the 1930s, the story concerns a confrontation between the black queen of the numbers racket and a white syndicate gangster....

Lipstick, a contemporary drama dealing with women in today's society, will star Anne Bancroft, Margaux Hemingway, Maryl Hemingway, Perry King, and Chris Sarandon....

Susan Tyrrell has been assigned the co-starring role of Lil in the Connaught Production version of Ernest Hemingway's **Islands in the Stream,** an exciting drama set in the Caribbean at the outbreak of World War II and directed by Franklin J. Schaffner. Ms. Tyrrell's other film work includes roles in **Zandy's Bride, The Stengle,** and her latest, **The Killer Inside Me,** with Stacy Keach, her co-star in **Fat City....**

Robert Evans, producer of **Marathon Man,** filmed in New York City, was honoured by the New York chapter of the National Academy of Television Arts and Sciences with a dinner at the Royal Ballroom of the Americana Hotel in New York City on Thursday, October 30. Evans was being honoured by the Academy for his film-making efforts and contributions towards keeping film production alive in New York. **Marathon Man** was scheduled to film for five weeks on locations in and around New York and was then to move to Hollywood for completion by January 1976. A story of rags to riches in the movie industry, **The First Nudie Musical,** has Stephen Nathan trying to save his father's film studio from mortgage foreclosure by pouring everything he owns into the first nudie musical ever filmed, and suffers all the trials and tribulations of making it. **The First Nudie Musical** the first R-rated screen musical ever produced, also stars Bruce Kimmel and Cindy Williams.

Rin Tin Tin To Won Ton Ton

Who was the greatest Hollywood star of the twenties? Greta Garbo? Douglas Fairbanks? Lillian Gish? All these and more have their loyal followers but there's a great case for claiming another name; not an actor or actress at all but a dog. The handsome Alsatian known as Rin Tin Tin brought in millions of people and millions of dollars between his debut in 1923 *(The Man from Hell's River)* and his retirement in 1930. He bolstered the fortunes of Warner Bros. in that company's difficult days before the talkies arrived. And when they did arrive. Rinty had no trouble with his voice, like some unfortunate silent-screen favourites. His bark was as good as his sight.

These colorful days, when men were men and dogs were tremendous, are being zestfully recreated in the forthcoming Won Ton Ton, The Dog Who Saved Hollywood. Produced by David V. Picker and directed by Michael Winner, this promises both excitement and comedy in a nostalgic vein. Bruce Dern and Madeline Kahn are joined by many guest stars in cameo roles. The German shepherd rejoicing in the distinguished name of Augustus von Schumacher may make history all over again in the title role of "Won Ton Ton".

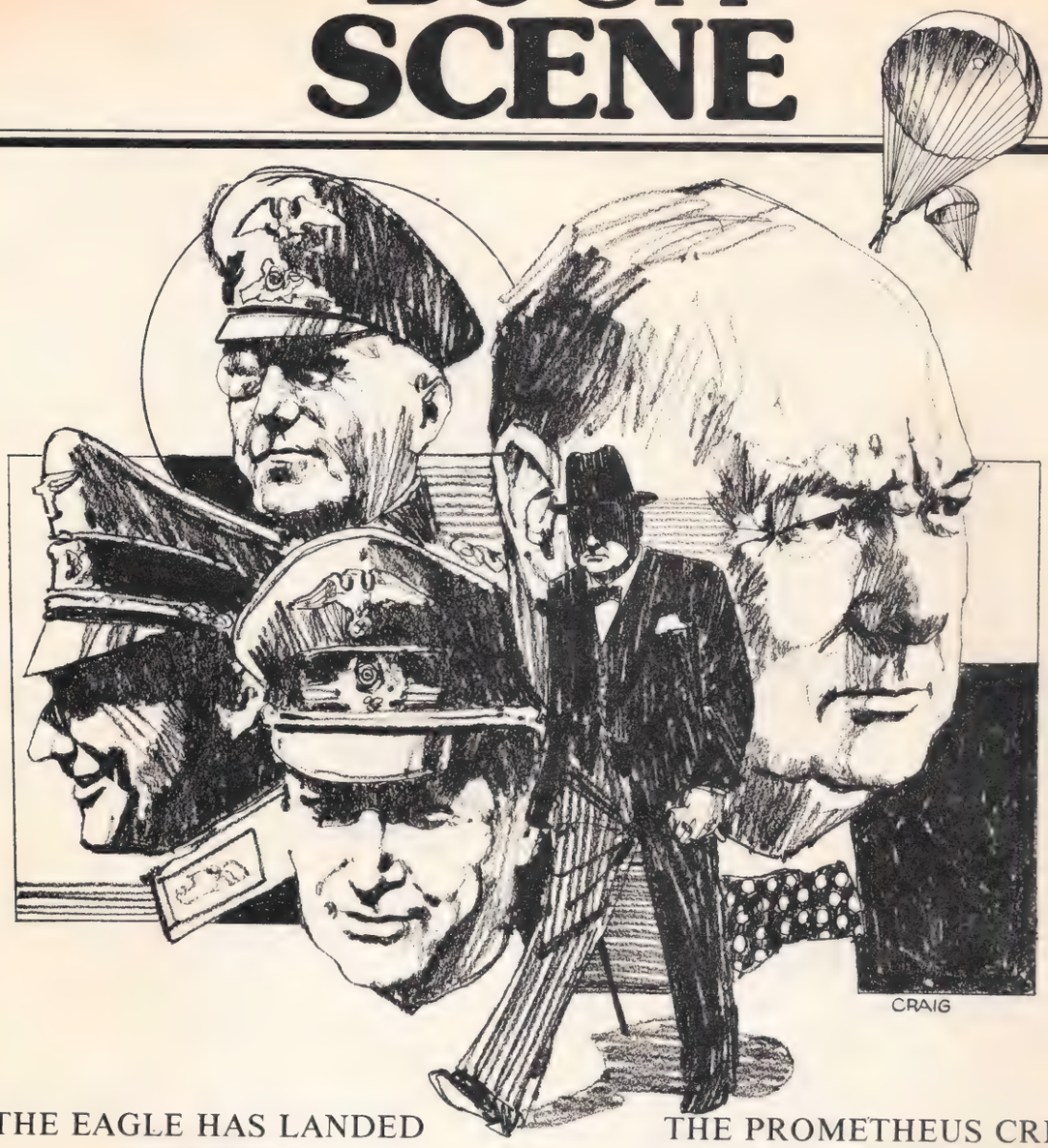
The real Rin Tin Tin began life in circumstances worthy of a Hollywood scenario. He was found as a puppy by an American soldier during the last dark days of World War I, "over there" in a French dugout. The soldier, Lee Duncan, became his trainer and — back home in California — they began to make beautiful show business music together. In February 1922, the virile canine won a jumping event in his first dog show. Other public appearances led to the movies. Fur trading in far-flung Canada's frozen limits provided the action-full plot of *The Man from Hell's River,* although the picture seems to have been made closer to Los Angeles than Canada. Other films quickly followed, at various studios, but the animal star's real fame and fortune began at Warner Bros. with the movie evocatively titled *Where the North Begins.* In the story, a young pup is lost in the wastes of Alaska, to be rescued from starvation and brought up by a wolf pack. In his turn, the dog rescues a French Canadian fur trapper and they share many adventures as the closest friends. Off screen Rin Tin Tin, it has been said, was a lot less friendly. He was unreliable, although amazingly skillful with tricks when in the right mood, and his favourite snacks were human arms and legs. Of course, the publicity stories of the time told a different tale of warm, lovable Rinty. If the dog was sometimes bad-tempered, that might well be put down — in all seriousness — to the pressures of stardom, let alone possibly harsh methods of training. In any event, he proved game enough to stay at the top through several more big-budget films, with titles like *The Lighthouse by the Sea, Clash of the Wolves,* and *Tracked in the Snow Country.* One of the most successful of all was *Find Your Man,* from a story by an aggressive young man just beginning to make his mark on the young Hollywood industry — Darryl F. Zanuck.

Between the pictures themselves, Rin Tin Tin made numerous public appearances, in hospitals and sanitariums, and he and Lee Duncan always received thundering applause at the big Hollywood premieres of the day. He finally won retirement two years before his peaceful death in 1932 at the good age (for a dog) of fourteen. His son, Rin Tin Tin Junior, starred in a number of films in his own right. It seems, by the way, that the footage labelled "Rin Tin Tin" usually was of the actual animal. He certainly had stand-ins and "doubles" but not so many or so misleading as the many and various "Lassies" of later, less innocent, years.

GERALD PRATLEY

Paramount

BOOK SCENE



THE EAGLE HAS LANDED

by Jack Higgins

Collins, 352 pages, $8.95

At precisely one o'clock on the morning of Saturday November 6, 1943, Heinrich Himmler received a terse signal at his Prinz Albrechtstrasse H.Q. "The eagle has landed." It meant that a small force of specially trained and selected German paratroopers had been safely dropped in England and were poised to snatch the Prime Minister, Winston Churchill, from the Norfolk country house near the sea where he was due to spend the weekend. This novel is in two parts: first there is the careful preparation and then comes the drop itself. But as always happens with carefully laid plans, luck is one of the most important elements, and the presence of a small boy at a certain place and at a certain time precipitates a chain of unscheduled events which turn the peaceful Norfolk countryside into a raging battlefield. In Jack Higgins' hands, the pace never lets up — and in the end, even the great Churchill himself supplies a characteristically dramatic and unpredictable element.

THE PROMETHEUS CRISIS

by Thomas N. Scortia and Frank M. Robinson

Doubleday, 321 pages, $9.95

In northern California, Project Prometheus, a five billion dollar nuclear power station — the largest in the world — has reached the final critical stages of thermal equilibrium. Momentarily, the President of the United States is going to announce to the nation that Prometheus has been activated and that the country has the solution to the energy crisis within its grasp. But deep within the reactor's central core, the factor of human error is that one chance in 300,000,000: Prometheus unleashes a hideous nuclear holocaust that no one can reverse. From the authors who so successfully collaborated on the best-seller *The Glass Inferno* comes this new taut and chilling novel of the people caught up in an ever-threatening crisis of destruction and death.

Both "The Eagle Has Landed" and "The Prometheus Crisis" are soon to be seen as major motion pictures.

HUSTLE

Burt Reynolds and Robert Aldrich, the star and the director, respectively, of that box office phenomenon, **The Longest Yard,** and now partners, do a distinctly un-Hollywoodish thing.

They refused to make a sequel of their prison football movie. Instead, they invited Catherine Deneuve to fly over from Paris as Reynolds' co-star in **Hustle,** a motion picture about two human beings — a cop and a call girl — in love.

The chemistry could be awesome, sparked by Reynolds' image as a free-wheeling American original juxtaposed with Deneuve's special life-style, newsworthy even in Paris. For this is the story of a Middle American male's hang-ups about how his beloved earns her living — and her yearning to hear him say what he can't say — "Marry me."

"This is not the first combination romance-crime and punishment story or the last," claims director Aldrich. "What is unique," he says, "is the fascinating variety of characters, multi-faceted and interesting in depth. The real secret of the story's power, however, is the relationship between the 'square' American and the French-born prostitute."

Americans feel that prostitution by Americans is terrible, but if the lady is a foreigner, audiences can relax and evaluate the relationship as 'possible' without feeling that their patriotism or womanhood is being attacked. And so the interplay of other characters is but background to the love story of the honest policeman and the honest call girl, played by two graphic symbols of physical attractiveness from two different cultures — Deneuve and Reynolds.

Hustle is a multi-million-dollar enterprise of RoBurt Productions, a joint venture of the producing companies headed by Robert

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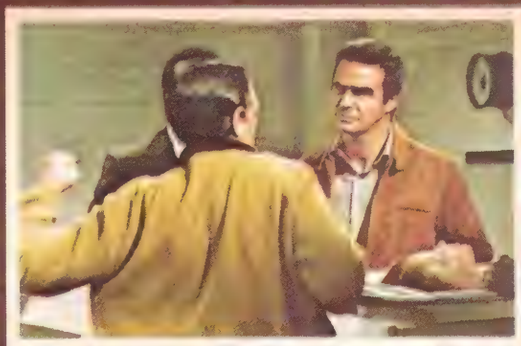


IT'S A GRUELING DAY for detective Burt Reynolds. First an investigation centered around a young girl whose dead nude body is discovered on a beach. Then a deranged killer, David Spielberg, holed up in a garment factory, threatens hostage Naomi Stevens with a gun at her head. Reynolds tries to reason with the man, but he's already killed two women and one more death means nothing to him. All the drama and tension of Los Angeles explodes on the screen in "Hustle," a Paramount Picture directed by Robert Aldrich with a screenplay by Steve Shagan based on his novel "City of Angels."

Aldrich, as producer-director, and Burt Reynolds, in his first stint as an executive producer as well as star.

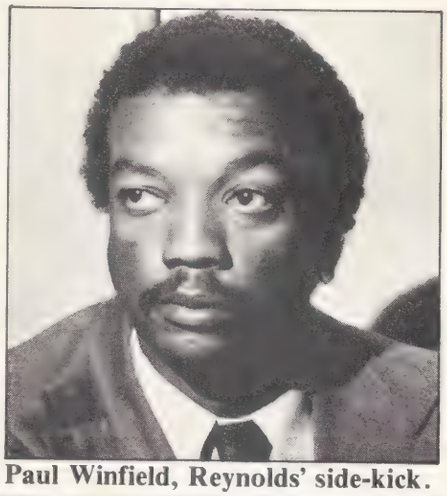
Reynolds moved to Hollywood as an actor and stuntman. He still does a lot of his own stunts, but not the violent and risky variety. No studio will allow it. A star like Reynolds is a valuable piece of meat to the studios. You do not hurl a valuable piece of meat off a roof.

Thinking perhaps of his days as a stunt man, Reynolds grinned. "I'm always afraid somebody is going to tap me on the shoulder and say that from now on I'll get paid what I'm worth, which is about $3.50 an hour. I mean nobody's worth what they pay me. That's part of the reason I try to get involved in my own stunts. It's not a question of macho. You get up in the morning, and somebody powders your face at 6 a.m., somebody else dresses you, somebody else moves you to a spot. By 11, it's time to fall off a building and you feel you have to do it."

Reynolds will now admit that his famous nude centerfold in Cosmopolitan magazine was a calculated risk. Actually the magazine was supposed to use James Coburn, but something happened between Coburn's posing and publication date, and Reynolds was enlisted.

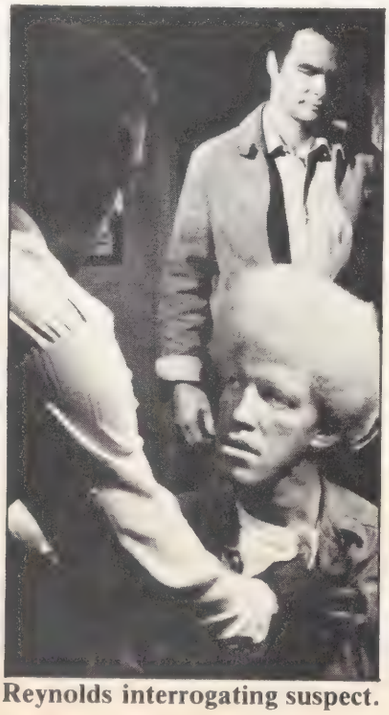
The centerfold resulted in a lot of publicity but Reynolds feels it had nothing to do with establishing his movie career. He feels that the catalysts were the **Tonight Show** and **Deliverance.** His bright, easy conversation as the **Tonight Show** host was a revelation. And his performance in **Deliverance** as an intelligent man tormented by his own sense of machismo came across so powerfully that it boosted his career onto a new level of achievement and success.

"If I believed that they would put it on my tombstone that I was the first male nude, I'd blow my brains out," said Reynolds. "I thought the whole thing would be passed over lightly. I didn't realize that photograph would end up being reproduced on key chains, bedspreads, license plates and ironing boards."



Paul Winfield, Reynolds' side-kick.

Ben Johnson, as the disturbed father.



Reynolds interrogating suspect.

"The only thing that has saved me is my sense of humor. Otherwise I would have been driven crazy by the people who say to me — thinking it is the first time I've heard it — 'I didn't recognize you with your clothes on.' Now I know how Wilt Chamberlain feels after years of having people say, 'How's the weather up there?'

"The day the magazine came out I was booked as host on the **Tonight Show,** a calculated move. For my opening monologue, I told the writers to think of me as Don Rickles doing a routine on Burt Reynolds, and to use every rotten joke on me they could think of. By the time I'd finished the monologue, there was nothing left for people to say. I'd said it all. And the evening's one-liners still come in handy. Like maybe I get on a plane and a guy whistles at me, and I say thanks, the flowers were beautiful. Then there was this time in a restaurant, and the violinist looked down at me and said, 'You wouldn't be anything if it hadn't been for the magazine picture.' So I told him he ought to pose for one, and then he could be playing Carnegie Hall. There will always be the guys who love to show off by calling you a movie-star faggot, but most guys just laugh and kid me about it."

It had been predicted that the photo would make Reynolds into a joke, but instead it pointed up the comedy in the whole nude foldout business. "I did it to take a swing at Playboy," Reynolds said, "I felt I had the sense of humour to bring it off. After the magazine came out, I was fully prepared to get in an elevator with a bunch of guys and either have to be funny or fight my way out."

Why did the photo hit so big?

"I think the timing was right," Reynolds said. "American women were tired of the old double standard. At least now they had something to combat all those female nudies, and they hung it everywhere, even on the bedroom ceiling, in retaliation."

"Now lots of other actors have shown everything, and what has it done for their careers? Nothing. It shows you that it was all a matter of good timing."

SUSAN MAY

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AIR CANADA

love you to come with us

TAKE SIX

LUCKY LADY

Starring: Gene Hackman, Liza Minnelli and Burt Reynolds
Direction: Stanley Donen

When prohibition tried to muzzle the exuberant roar of the Roaring 20s, things would have become really desperate were it not for the good work of the modern-day buccaneer, the rum-runner. Hackman, Minnelli and Reynolds have turned to rum-running aboard their sloop **Lucky Lady,** as an exciting way to realize their get-rich-quick dreams. Against this background of high adventure, spirited humor and rousing action, **Lucky Lady** has produced a very personal story. For what starts out as a business partnership soon turns into a loose triangle. For somewhere along the line, unexpectedly our trio finds the perfect relationship and a way of life.

SNOW WHITE AND THE SEVEN DWARFS

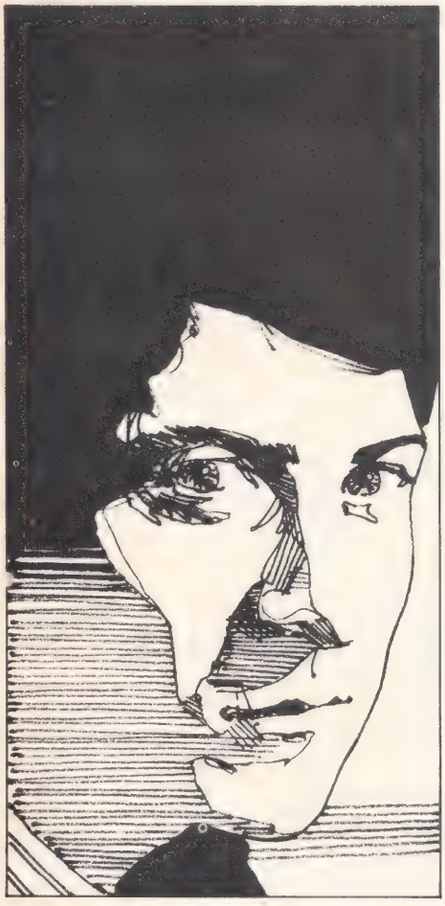
Supervising Director: David Hand

No matter how you look at Walt Disney's **Snow White and the Seven Dwarfs** — as an all-new entertainment experience, as a trailblazing animation feature, or simply as a charming and enduring movie classic — it is without question one of the true marvels of the motion picture screen. It's the story, of course, of a beautiful young princess, plagued with an ill-tempered step-mother who's after her head, and protected by seven junior-sized diamond miners who capture her heart. Walt Disney based it on a tale by the Brothers Grimm and there isn't a moment in its 83 minutes that isn't pure fun for the whole family.

THE SUNSHINE BOYS

Starring: Walter Matthau, George Burns, Richard Benjamin and Lee Meredith
Screenplay: Neil Simon
Direction: Herbert Ross

The Sunshine Boys is the very human comedy of a team of vaudeville comedians definitely not made for each other. Willie Clark (Matthau) and Al Lewis (Burns) have shared a successful career of laughs, but the lumps are there, too, inflicted by Al on Willie and vice versa. While their reciprocal professional respect remains unviolated, their personal relationship has been dominated by mutual irritation. With **The Sunshine Boys,** the storm warnings are always up, but above all it is a very funny comedy with all the wonderful laughs we've come to expect from Neil Simon.



MARATHON MAN

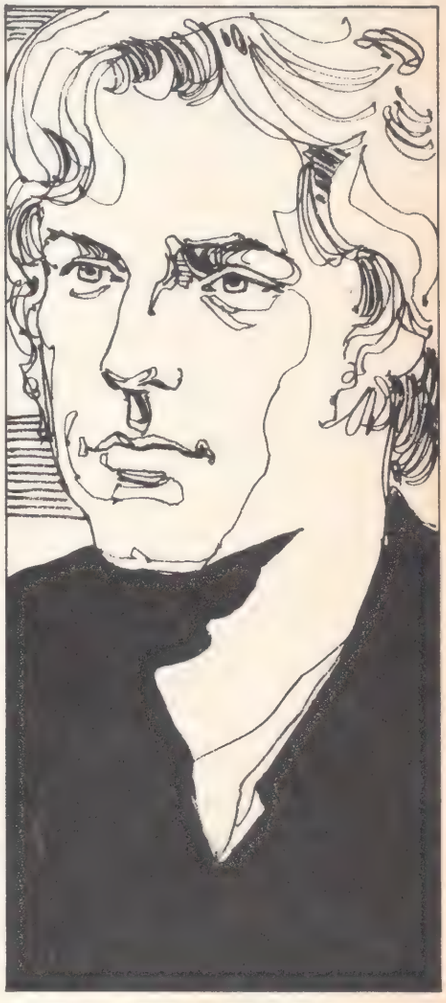
Starring: Dustin Hoffman, Laurence Olivier, Roy Schneider, William Devane and Marthe Keller
Direction: John Schlesinger

Thomas Babington Levy, "Babe" (Dustin Hoffman) is a former Rhodes scholar, now a gifted graduate student. He spends every free minute running and daydreams of becoming a great marathon man as well as an intellectual of staggering accomplishments. Then the baldheaded man appears from out of nowhere and pushes Babe into a different course — one that leads him from his ordered life into another of uncertainty and peril. The versatile and gifted author of Butch Cassidy and the Sundance Kid, William Goldman, has written an extraordinary film from his espionage thriller of the same name.

THE MAN WHO WOULD BE KING

Starring: Sean Connery, Michael Caine and Christopher Plummer
Direction: John Huston

The Man Who Would Be King, stars Connery and Caine as soldiers of fortune — two hell-raising, brawling, dare-anything, irristible rogues — who try to swindle the establishment. Set in the 1880's **King**, tells the story of our scoundrel's hazardous journey from Lahore, through Afghanistan, to the wild, dangerous and primitive country of Kafiristan and their efforts to make a fortune and set themselves up as Kings. **King,** brings to the screen all the excitement, color, spectacle and humor, of this, Rudyard Kipling's classic adventure epic.



DRUM

Starring: Perry King, Ken Norton
Direction: Bert Kennedy

The world of **Drum** is a world of brutality, lust and miscegenation ... where chained Negroes are sold like cattle ... where prized specimens, male and female, are chosen to work in exotic bordellos and on slave-breeding plantations ... where masters, drunk with the power of life and death, force their slaves to entertain them with unspeakable acts. With savage power and unflinching detail, **Drum** sweeps away the old myths of the benevolent master, the fragile Southern belle and the humble, happy slave. The terrors of **Mandingo** are but an introduction to its sequel, **Drum.**

PROFILE

INGMAR BERGMAN

Ingmar Bergman first achieved international acclaim with the release in 1956 of his film **The Seventh Seal.** At the time, the North American movie industry didn't quite know what to make of the Swedish director. Nearly twenty years later, it perhaps still doesn't. Yet Bergman, along with Fellini, has made the European film commercially successful on this side of the Atlantic. It is no small feat that in so doing the two directors have also raised public awareness of the movie as an art form.

Bergman is in the business of feeding a world hungry for spiritual relevance. The characters in his films are reduced to social primitives lost in a silent universe where God, if not dead, is at best uncaring. All Bergman's serious works are microcosmic studies of individuals reacting to this tragic state of worldly affairs.

Critics have noted that Bergman continually focuses his artistic attentions on his female characters, while often bestowing on his male characters a rather two-dimensional nature. Some simplistically suggest the director just finds women more interesting human specimens than men. Whatever the answer, the fact remains, as Jay Cocks of *Time* has written, that "No one is quite so successful in stripping [women] of all artifice and cutting in so close to their very being."

There are few people who claim to understand Bergman, but his background throws some light on the man.

The 57-year-old director was the second son of an Evangelical Lutheran minister who became chaplain to Sweden's royal family. A strict upbringing in a home devoid of warmth led the young boy to retreat into a fantasy world of his own creation. From this childhood were formed the themes that would appear and reappear in many of Bergman's works: God and the Devil, Life and Death, the incompatibility of spiritual and physical existence, and the tragic solitude of mankind. At age nine, Bergman traded a set of tin soldiers for a battered magic lantern. A film projector and puppet theatre were soon added to the boy's "playthings," and young Bergman quickly began producing full-length dramas.

Following a lonely period at private school (where he engrossed himself in existential philosophy), he enrolled at Stockholm University. As manager of the campus youth-club theatre, Bergman created a minor sensation with a 1940 stage production of **MacBeth,** whose theme was closely linked to the recent Nazi invasion of neighbouring Norway. He left university to live a Bohemian life-style for several years in the old section of the Swedish capital, then took a job as an assistant at Stockholm's Royal Opera House. It was there he learned the basics of legitimate theatre.

It was there also that he was noticed by Carl Anders Dymling, then the president of Svensk Filmindustri, Sweden's largest motion picture company. Dymling offered the young director a job in 1944. Many months of minor script work followed, until an offer came to direct a film no other director in the company would touch.

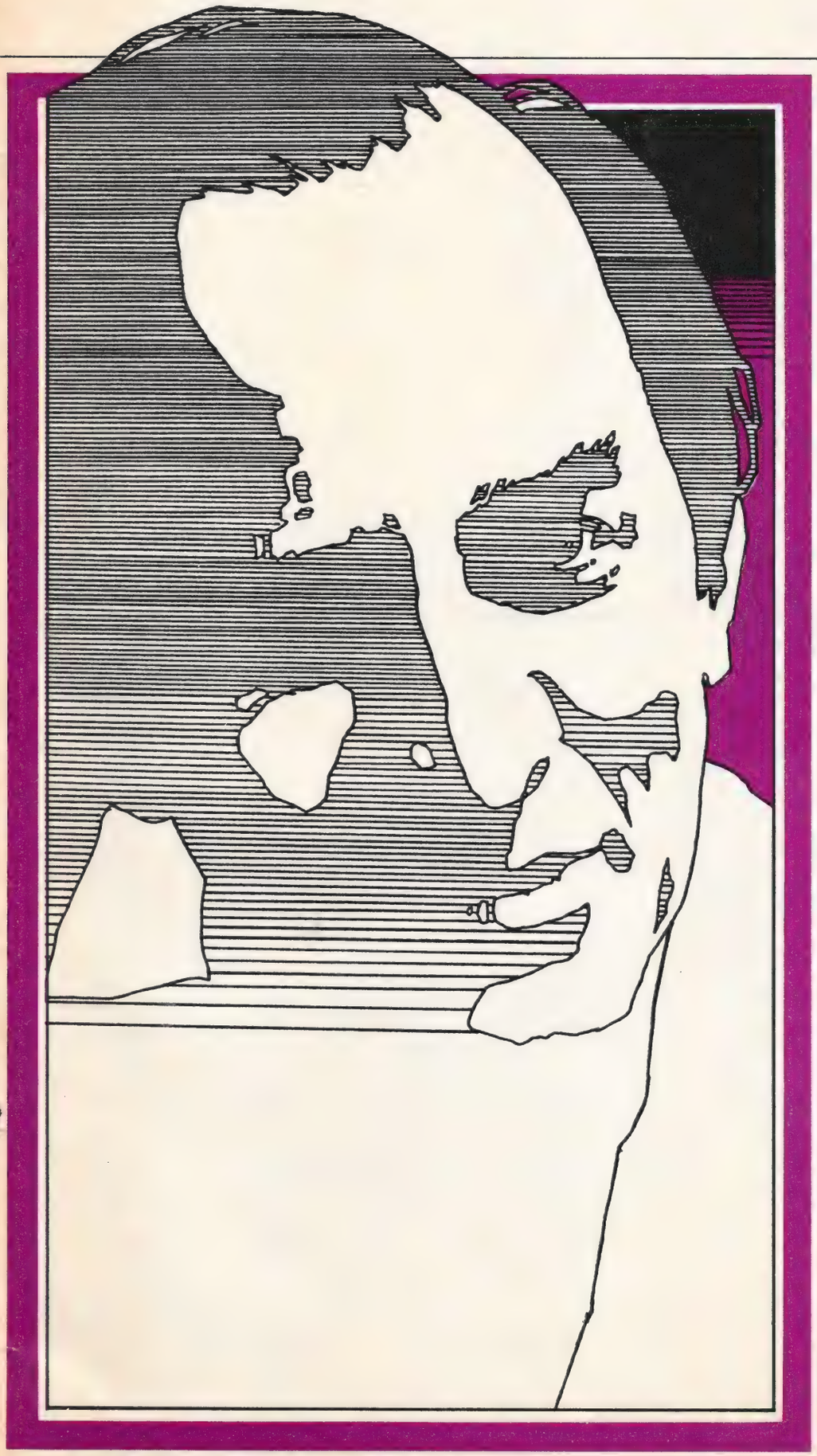
Bergman accepted the challenge. While Dymling resisted mounting pressure to cancel the project, the novice director produced a first effort that was by everyone's standards terrible. The film's name, appropriately, was **Crisis.** Undaunted, Bergman soon after submitted his first script to the company. The film, **Torment** (or **Frenzy,** as it was released in England), became an international success.

However, it was not until the 1956 release of **The Seventh Seal** (his first profitable film) that Bergman himself began to be recognized outside his native country. By 1960, such classic productions as **Wild Strawberries, The Magician** and **The Virgin Spring** had made an artistic cult hero of the Swedish director.

Since then, his career has had its ups and downs. Following his successes of the 1950s, an anti-Bergman crusade took place. Movies such as **Winter Light** and **The Silence** in the early 1960s were poorly received, and many said that Bergman's creative well had run dry. The critics failed to appreciate that the intellectual confusion in the films reflected a catharsis occurring within the director himself — a search for a new footing.

A new short-lived stability was seen in the 1969 production of **A Passion,** but such recent films as **The Touch** and **The Rite** had even Bergman loyalists wondering if the master had lost his touch. However, the triumphant reception in 1973 of **Cries and Whispers,** considered by many critics as the ultimate Bergman film, proved the Swedish director was still a cinematic force to be reckoned with. The fact that **Cries and Whispers** was Bergman's first colour production convinced many that he was beginning yet another period of personal innovation. His latest work, **Scenes From a Marriage,** has also been well received by critics.

Bergman's love of privacy has led to many misconceptions about the man. Those who remember the moody and violent young director who ripped telephones from walls



are likely to be disappointed with the cool and collected Bergman of the 1970s. "I am," he says, "I'm sorry to report, very balanced, very happy in my marriage and thoroughly unneurotic toward my work.... I'm only a reflection of the conflicts, phenomena and tensions that exist in society."

Bergman spends all his free time at his home on the island of Faro in the Baltic Sea. Rather than solitude, he has discovered a world of necessary mutual cooperation among the island's 754 residents. "Because it was so small," Bergman notes, "everyone was interdependent and isolation was virtually impossible."

Bergman is apolitical, although he confesses: "If there were a party for scared people, I would join it." He seeks his diversions in newspapers and television. An insomniac and music lover, he often listens to pop music all night. Fellini remains his favorite director, although he admires both Hitchcock and Chaplin.

Old age holds no fear for Bergman. "It's like climbing a mountain," he explains. "You climb from ledge to ledge. The higher you get, the more tired and breathless you become, but your view becomes much more extensive." He gladly shares this extensive view with his proteges.

In a letter to cast and crew on the eve of the filming of **Cries and Whispers,** Bergman made a typically candid comment on his rationale for making the film: "It deals ('as usual' I was about to say!) with Life, Love and Death. The reason is that nothing in fact is more important. To occupy oneself with. To think of. To worry over. To be happy about. And so on."

On April 28 of this year, the Swedish director began filming **Face to Face,** his first feature movie in collaboration with Dino De Laurentiis.

We have not yet heard the last of Ingmar Bergman.

ALAN PRYDE

LEADBELLY

His music is a distillation of America, from cowboy melodies to ragtime, from saloon music to boogie woogie.

Twenty-six years ago, Huddie Ledbetter got up on stage at the University of Texas in Austin and thrilled his audience with his own very special brand of blues folk music. It was one of his last live concerts.

Now, the legend of Huddie Ledbetter — known as Leadbelly to his devoted listeners — is being brought to life again in the same town.

A Paramount Pictures film, entitled simply *Leadbelly,* was shot on location in Austin, a tribute to the life and music of the man who wrote such classics as "Midnight Special", "Skip to My Lou", "Goodnight, Irene", and "Rock Island Line".

The film, spanning 25 years of Leadbelly's life, is a blend of music and drama. Fifteen of his original songs are used as a base for the musical scoring under the direction of Hollywood composer Fred Karlin.

Karlin, who won an Emmy award for his original score of *The Autobiography of Miss Jane Pitman* says: *"Leadbelly* is not attempting to create a carbon copy of the original."

"We are being evocative and drawing deeply on the original music and singing," Karlin explains. "Leadbelly's music is so alive that I think when people hear it today, they'll love it."

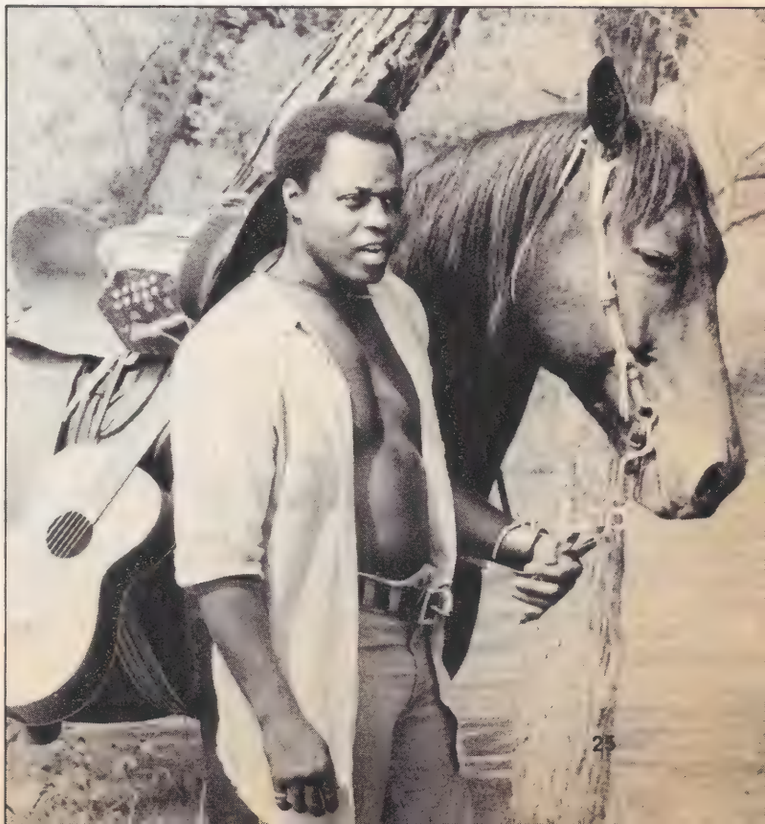
The seed for the film was planted years ago in the mind of producer Marc Merson, who recalls seeing Leadbelly perform at a general school assembly when Merson was in the seventh grade. Merson was so turned on by Leadbelly's singing that he went out and bought a six-string guitar and taught himself to play. During his college years he sang semi-professionally at parties and local coffee houses, and one of his big numbers was Leadbelly's classic "Rock Island Line."

Merson brought the Leadbelly idea to David Frost, who then took the package to Paramount Studios after financing the Ernest Kinoy screenplay. Both executive producer Frost and Merson will be working closely with director Gordon Parks, Sr., to bring the Leadbelly legend to the screen.

Parks made film history ten years ago as director for the Warner Brothers' production of *The Learning Tree,* which he adapted from his own autobiographical novel. Parks was the first black director to serve in such a capacity, and he went on to score huge successes at MGM with such films as *Shaft* and *The Supercops.*

Parks, too, identifies strongly with the story of Leadbelly's growth and survival through artistic expression. He himself started out as a musician, and like

continued



They're hot.

THE MOB LAWYER.
He got his kicks in the strangest ways.
THE BLACK COP.
Too many white "big shots" wanted this case swept under the rug.
THE ADULTEROUS WIFE.
When her husband went off to war, she went off to another man.
THE POLICE CHIEF.
If you had the right connections, you could get away with murder.
THE STRIP JOINT M.C.
He catered orgies for the rich.
THE VENGEFUL FATHER.
His daughter was the dead victim of a sex ring, and someone was going to pay!
She's the call girl.
He's the cop.
They both take their jobs seriously.

Paramount Pictures Presents

BURT REYNOLDS
CATHERINE DENEUVE

IN

"HUSTLE"

Also Starring **BEN JOHNSON** **PAUL WINFIELD**

EILEEN BRENNAN **EDDIE ALBERT** as Leo Sellers and **ERNEST BORGNINE**

Co-Starring **JACK CARTER** Written by **STEVE SHAGAN** Produced and Directed by **ROBERT ALDRICH** Music Scored by **FRANK DeVOL**

For Christmas '75 in selected theatres coast to coast

Huddie Ledbetter, left home in his teens to play in saloons and brothels.

The title role of Leadbelly is played by actor Roger E. Mosley who was chosen for his dramatic ability rather than his singing voice, although he will be singing some incidental passages. Mosley was seen in *The Mack* by a casting director who recommended him for the part of Leadbelly.

The songs in the film will be expertly handled by Hi-Tide Harris, whose re-creation of Leadbelly's voice and style have been described as "uncanny". Harris will also play six and twelve-string guitar, with back-up by two Los Angeles musicians, Dick Rosmini and David Cohen. Two of Leadbelly's contemporaries, Brownie McGee and Sonny Terry, will also provide musical accompaniment.

The part of Leadbelly's companion and soul-brother, Blind Lemon Jefferson, will be played and sung by actor Art Evans.

The film, which cost two million dollars to make, was on an eight-week shooting schedule, with most of the filming done in small towns surrounding Austin, especially the town of Marlin.

Leadbelly grew up in the ghetto neighbourhood of Shreveport, Louisiana, but when associate producer-production manager Jack Grossberg and his crew went to explore the area of Fannin Street, they found it had all but disappeared. Grossberg went from town to town looking for a Fannin Street in Texas, until someone suggested he try Marlin, 120 miles northeast of Austin. There he found a near-replica of the neighbourhood where Leadbelly lived and played his music — complete with bars, catfish houses, brothels and dirty lunch grills.

An interesting sidelight to the film is that one of the extras who plays the part of a sharecropper, is none other than Leadbelly's niece, Tiny Robinson, who also owns all the rights to his music.

Ms. Robinson, who visited Austin for six days during the shooting of the film, lived in a rundown Manhattan apartment with Leadbelly and his wife Martha for two years. She recalls him playing his music night and day for anyone who would listen — from neighbourhood children to such greats as Woody Guthrie, Pete Seeger, and Cisco Pike.

Who was Huddie Ledbetter?

Biographies trace his life from Louisiana to New York, through a succession of three prison sentences, one for murder. He spent a total of 12 years in the cruel and depressing world of Southern penitentiaries, where he worked at hard labour in the fields, taking comfort in the only thing he had that society couldn't take away from him — his music, the music that is a distillation of America, from cowboy melodies to ragtime, from saloon music to boogie woogie.

Even during the years that he recorded for American Recording and RCA Victor in New York, Leadbelly was described as "a diamond in the rough", "a demon and a minstrel".

At the end of his life he was playing, not as a long-time professional, but as a man with a message. He played for rallies and labour unions, for children in public squares, and at home for whoever wanted to listen.

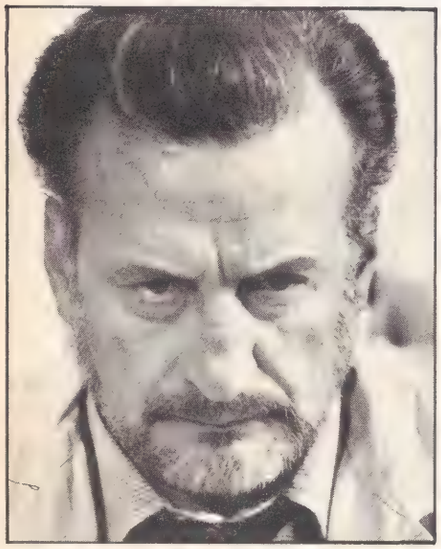
This is where the legend of Leadbelly really comes from.

Just before he died of sclerosis at age 64 in a New York hospital, Huddie Ledbetter himself described what the film will convey to audiences who never lived the Leadbelly legend:

"I'm just doing the stuff, lettin' the people know what American folk music is ... unwritten music, made up by the mind, how you feel when you sing ..."

EVELYNE MICHAELS

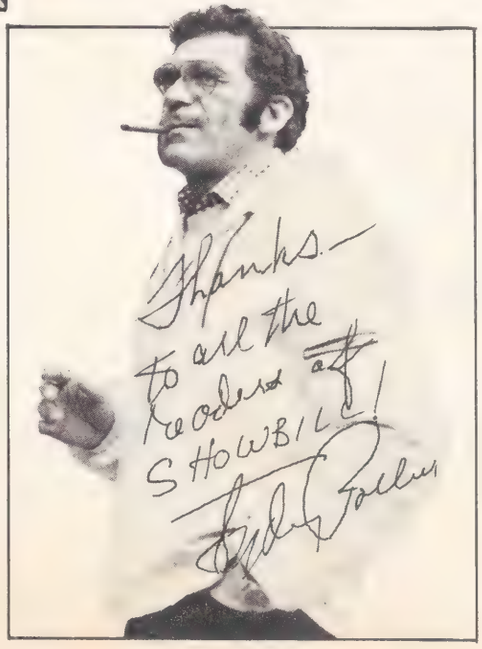
BITS AND **PIECES**



On the set of **Hustle** director Robert Aldrich was explaining to Burt Reynolds how he wanted him to do his first torrid screen kiss with Catherine Deneuve, "Count ten real slow," Aldrich counselled Reynolds, "then push Catherine away and let out a sigh of satisfaction." Reynolds and Deneuve went into their amorous clinch and it seemed a lot longer than the ten seconds when Aldrich had to shout "Cut!" "Did you lose count?" Alrich asked Reynolds. "At a time like this," Reynolds grinned impishly, "who's counting?"

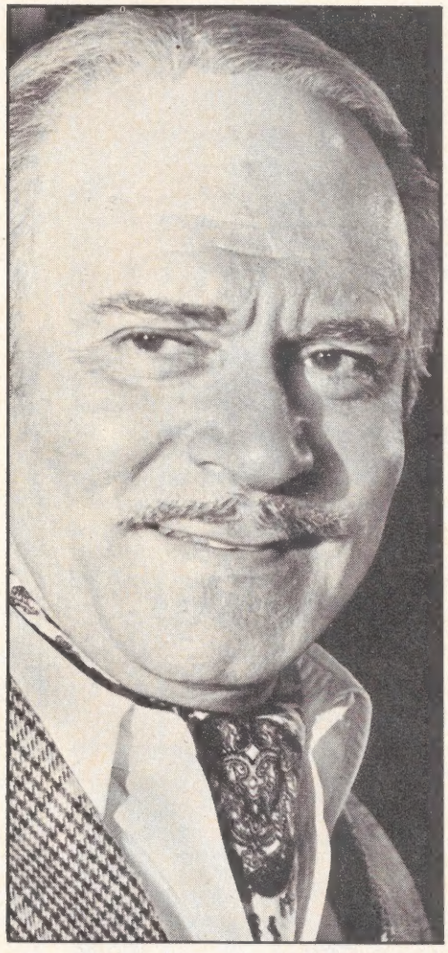
Tatum O'Neal, the Bible-pitching con girl of **Paper Moon** is now pitching baseballs for Coach Walter Matthau in the forthcoming movie **The Bad News Bears.** Tatum, who these days fancies stepping out to parties in long gowns, doesn't much care for her film costume: a Little League baseball suit. "It's suffocatingly hot," she complains. Furthermore, she isn't interested in baseball, and had to have coaching by Papa Ryan O'Neal before she could get the ball across the plate.

Visiting friends in Hawaii, Mary Hemingway, widow of writer Ernest Hemingway, dropped by to view the filming of **Islands in the Stream,** her husband's semi-autobiographical novel, published after his death. She gave full approval to actor George C. Scott, who plays the hero Thomas Hudson: "He has a most skillful and talented manner." But she refrained from any other opinion about the production. Insists "Miss Mary": "For me to tell those movie people anything at all would be like a salesperson selling a dress and then telling the customer how it should be worn. It would be frightfully bad manners."

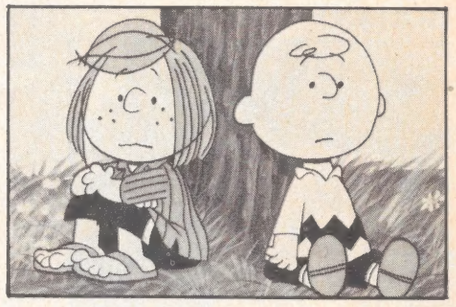


Sidney Pollack, director of **3 Days of the Condor,** while visiting Toronto, took time to send his best regards to the readers of Showbill.

Art Carney, who last April won a best-actor Oscar for his role in the movie **Harry and Tonto,** where he co-starred with a cat, portrays an amiable nitwit who inherits a movie studio in his latest film, **Won Ton Ton, The Dog Who Saved Hollywood.** The film, a spoof on the movie business in the 1920s, features Madeline Kahn, Victor Mature, Rhonda Fleming and some 60 hollywood veterans. No matter that Won Ton Ton bears a striking resemblance to another German Shepherd screen star of the same era. A Los Angeles judge has already decided against a producer of the Rin Tin Tin television series and the wife of the movie dog's trainer, who had charged Paramount Studios with unfair competition. Acting, after all, is a dog-eat-dog business.



The familiar, sonorous voice and stately presence never seem quite right in a thriller. Yet at 68, Laurence Olivier is again sweeping the stage for the cinema and co-starring with Dustin Hoffman in the forthcoming spy flick, **Marathon Man.** Olivier plays the part of a professional assassin and is scheduled to sprint about Manhattan in the filming of a chase scene. Such sprightly plans are rather extraordinary for a man who has been fighting a long battle against cancer of the prostate, thrombosis, and other serious ailments. Confided Olivier optimistically to a friend last summer: "I am going through an extremely tricky situation of trying to recover and get strong again after a lengthy illness."



Snoopy and his bumbling pal, good old Charlie Brown, are celebrating their 25th birthday this year. Charles Schulz, who earned a whopping $90 a month for his first Peanuts strips back in 1950, has seen them spread to more than 1,800 newspapers in 60 countries and 20 different languages. How do you feel about that, Charles? "I'm proud that people have taken the characters to heart." Snoopy has become the most recognized character in the world and will soon be seen in his latest theatrical feature, **Run For Your Life, Charlie Brown.**

Though David Bowie has returned to the top of the charts with his soul-tinged single "Fame" and his "Young Americans" album, he is ambivalent about his pop success, having just made his cinematic splash recently by starring as an alien from another planet in director Nicholas Roeg's **The Man Who Fell to Earth.**

TAKE YOUR PIC

MAHOGANY

Starring: Diana Ross, Billy Dee Williams, Jean Pierre Aumont and Anthony Perkins

A tremendously talented and ambitious young secretary is determined to fight her way out of poverty and to achieve success in the glamerous world of high fashion. A brilliant but eccentric international fashion photographer scoops her up, renames her *Mahogany* and turns her into the world's most famous model. She moves ahead to triumph as top *haute couture* designer in Europe, but it is only after her personal success is achieved that she finds the courage to leave it all and look for the love she has lost.

ONCE IS NOT ENOUGH

Starring: Kirk Douglas, Alexis Smith, David Janssen, George Hamilton, Melina Mercouri, Brenda Vaccaro and Deborah Raffin

A lovely young virgin named January Wayne feels her adoration of her father turn to desire. She lives only to fulfill one fervent wish: to enter her father's world, to take her place at his side. At the tender age of 20 she steps into that realm and is flung into a world peopled by the beautiful jet-setters, who set their own standards and live by their own rules. Once there, however, she quickly finds that her rapturous dream is no match for the bite and bind of reality.

FRAMED

Starring: Joe Don Baker, Conny Van Dyke, Gabriel Dell, John Marley and Brock Peters.

Ron Lewis (Joe Don Baker), who owns the Starlite, a night club and restaurant near a small Southern city, is a successful gambler, riding high. In one night a crooked deal changes his life. He stumbles into gunfire and is railroaded into prison by a political clique, for a crime he didn't commit. Returning after being robbed of four years of freedom, he takes the law into his own hands and savagely and vindictively settles old accounts.

NASHVILLE

Starring: Karen Black, Ronee Blakely, Keith Carradine, Geraldine Chaplin, Henry Gibson, Barbara Harris, Lily Tomlin, Keenan Wynn and supported by an all star cast.

Nashville is an explosive drama and a human comedy that delineates and explores the lives of some two dozen major characters during a five-day period of Grand Old Opry in the country music capital of the world. It is a portrait of America at a particular time and place and although its setting is Tennessee, the film is a much broader vision of the American culture ... an incisive, penetrating and multi-leveled examination of dreams and hopes — fulfilled, sought after, and discarded.

THREE DAYS OF THE CONDOR

Starring: Robert Redford, Faye Dunaway, Cliff Robertson, Max Von Sydow, John Houseman

A branch of the CIA has been destroyed, except for one survivor. Having the knowledge that the order for the massacre originated from within the Agency itself, he is left with only one option — to run and quickly. Now even his trusted friends become enemies and he is adrift in a bizarre espionage nightmare of insidious treachery and high treason. His code name is Condor and his days are numbered.

MANDINGO

Starring: James Mason, Susan George, Perry King, Brenda Sykes and Ken Norton

Mandingo centers around the inhabitants of Falconhurst, a slave-breeding plantation: the father (James Mason), who unquestioningly accepts the system; his son (Perry King), who goes along with it because he knows nothing better; and the son's wife (Susan George), whose sexually perverse nature brings the story to its violent, tragic conclusion. With uncompromising honesty and realism, the film takes the viewer beyond the sentimentalized South to show the true brutalizing nature of slavery, which made victims of both owner and slave.

COMING

In The Spring '76 Issue

The following films, ready for release or presently in production, together with their stars and creators will be featured in our next issue.

MAN WHO FELL TO EARTH
Starring: David Bowie
Direction: N. Roeg

LIPSTICK
Starring: Anne Bancroft, Perry King, Margaux Hemingway and Maryl Hemingway

BAD NEWS BEARS
Starring: Walter Matthau and Tatam O'Neal
Direction: M. Ritchie

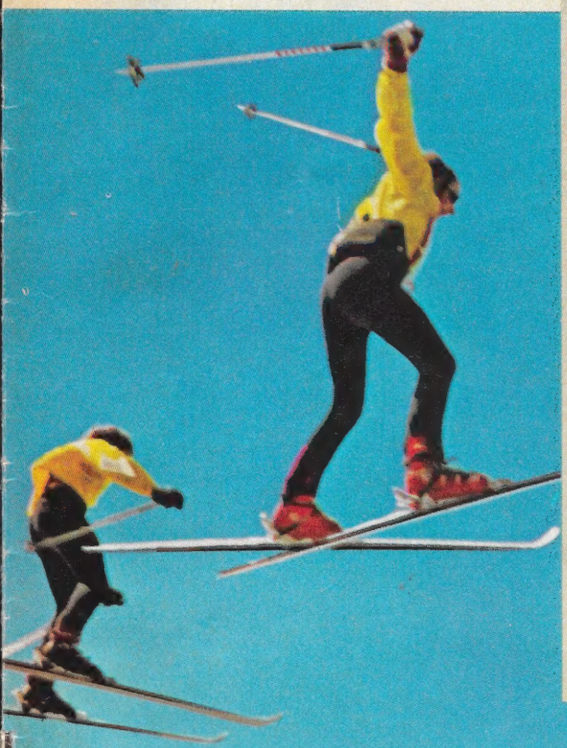
FACE TO FACE
Starring: Liv Ullman
Direction: Ingmar Bergman

DRUM
Starring: Perry King, Ken Norton
Direction: Bert Kennedy

WON TON TON
Starring: Bruce Dern, Madeline Kahn, Art Carney
Direction: M. Winner

PLUS
All of our regular features

From Mont Tremblant to Mont Blanc
Only V.O. is V.O.



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